

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

CATALOGUE

EXHIBITION OF
CONTEMPORARY
SPANISH PAINTINGS

GALLERY IV
GALLERY VI

DURING THE MONTH OF MARCH
1928

F O R E W O R D

IN SPAIN as this exhibition opens, a great celebration is taking place in honor of the one hundredth anniversary of the death of Goya, its glorious painter. At the Metropolitan Museum in New York also, a memorial exhibiton is being held in his honor, including the greatest Spanish paintings owned in the United States from the time of Greco in the Sixteenth Century to Goya in the Nineteenth. And so it seems appropriate that here in Toledo, we who are named for that other Toledo in Spain, should also honor the country of Goya's birth by gathering the greatest works of the Spanish painters of our own time owned by the Museums of America.

In the Metropolitan Exhibition are hanging, by invitation, The Zurbaran, the Velasquez, and the Ribera owned by The Toledo Museum of Art. Spanish painters have always been individualists and yet there has been a minor strain, rich and deep which sings across their canvasses holding them distinctively Spanish.

It is not too fanciful to say that one feels it also in the Hispano Moresque pottery. It is the Iberian theme. It is in the bleak, Spanish hills patterned against the sky, in the medieval stone villages along the King's Highway, in the costumes of the peasants and in the dress of the grandees, in the dignity of the lowliest and the toss of the head of the greatest of the land—a theme which touches all things Spanish. It is unmistakable. It is in the music and in the dancing of this country of strange enchantment. One feels it in these modern painters. So different from the modern painters of other countries and yet animated by the same ideal, to give something live, new and dynamic to the world.

C A T A L O G U E

HERMENGILDO ANGLADA Y CAMARASA

Of Anglada's painting no description could be more complete than that of Homer Saint-Gaudens, Director of Fine Arts at Carnegie institute which we quote; "Finally as dusk was falling, we saw Anglada's paintings. This is art—his art—an art worthy of these brilliant and strange surroundings. He like Zuloaga, makes the other Europeans appear to be children. He has mastery and assurance and character. In Anglada you have the Art of Spain, the land of brilliant contrasts, of masculine, almost brutal strength, of conception mingled so strangely with almost feminine delicacy of execution—the land of enthusiasms and emotion beneath and restraint and pride above. No wonder they know art!"

1 COVE OF PUAT

Lent by Carnegie Institute, Pittsburgh

2 MOTH

Lent by Carnegie Institute, Pittsburgh

3 SYBIL

Lent by Carnegie Institute, Pittsburgh

4 TOREADOR

Lent by Carnegie Institute, Pittsburgh

ANTONIO ORTIZ ECHAGUE

Echague is less affected by the Iberian strain than any other of the Modern Spaniards. His painting is in a high key and colorful, beautifully patterned with interesting contrasts of light and dark motives.

5 MY DAUGHTER IN THE ARGENTINE COUNTRY

Lent by The John Herron Art Institute, Indianapolis

JOSE GUTIERREZ SOLANA

Solana's vision is purely Spanish. The melancholy of his outlook is influenced by the visible aspects of the life about him.

6 THE TOOTH EXTRACTOR

Lent by The Brooklyn Museum

7 CALATAYUD

Lent by The Brooklyn Museum

JOAQUIN SOROLLA Y BASTIDA

The supreme interpreter of light and atmosphere and children on the beach and women on the sands, luminous sky and sunshine on the water, sails filled with wind, portraits brimming with personality.

C A T A L O G U E

- 8 LANDSCAPE
Lent by The Brooklyn Museum
- 9 THE TWO SISTERS, VALENCIA
Lent by The Art Institute of Chicago
- 10 THE LITTLE GRANDCHILD, EL NIETO
Lent by Cincinnati Museum Association
- 11 THE BATH, JAVA
Lent by The Metropolitan Museum, New York City
- 12 ON THE BEACH
Lent by Carnegie Institute, Pittsburgh
- 13 BEFORE THE BATH, VALENCIA
Lent by City Art Museum of St. Louis
- 14 UNDER THE AWNING, ZARAUS
Lent by City Art Museum of St. Louis
- 15 THE GARDEN OF THE ADARVES, ALHAMBRA, GRANADA
Lent by City Art Museum of St. Louis

EVERAISTO VALLE

Mr. William Henry Fox, Director of the Brooklyn Museum, writes of Valle: "I am much interested in Valle's work. It is being shown for the first time in this country and is very original." This painting has just now been acquired for the Brooklyn Museum's permanent collection.

- 16 CARNIVAL ASTURIAS
Lent by The Brooklyn Museum

MIGUEL VILADRICH

Viladrich paints decorative, interpretive portraits and genre pictures showing the intimate life of Catalonia. Anglada was very much interested in him, and through Anglada, Mr. Archer M. Huntington, one of the outstanding American collectors acquired several of his canvasses.

- 17 EL PRINCIPE
Lent by Fine Arts Gallery of San Diego

VALENTIN DE ZUBIAURRE

Valentin de Zubiaurre and his brother Ramon are among the leading Spanish artists of today. They were both born deaf, a fact which seems to have opened their eyes a little wider and they give to us an interpretation of the life of today which is inextricably bound to the Medieval past.

C A T A L O G U E

18 GRANDPARENTS, ABUELOS

Lent by Fine Arts Gallery of San Diego

19 TWILIGHT

Lent by Carnegie Institute, Pittsburgh

IGNACIO ZULOAGA

In Zuloaga the Iberian theme is developed into a great symphony. All of the spirit of Spain vibrates through his work. One almost feels that instead of Zuloaga interpreting Spain, Spain explains Zuloaga. When in Spain one looks at arid patterned hills and exclaims, Zuloaga! A group of women in black mantillas, a balcony, a peasant in cape and beret, a bull fighter, a bony old nag going wearily along the road—all, all mean Zuloaga. He is a realist with a highly developed sense of pattern and design, and his realism is always dramatic. Zuloaga is one of the greatest of modern painters.

20 PIQUITA

Lent by The Minneapolis Institute of Arts

21 MY COUSIN ANTONIA

Lent by Fine Arts Gallery of San Diego

22 THE HERMIT

Lent by City Art Museum of St. Louis

JOAQUIN SOROLLA Y BASTIDA

23 THE OLD CASTILLIAN, VIEJO CASTELLANO

Lent by The Buffalo Fine Arts Academy

VALENTIN DE ZUBIAURRE

24 UNCLE TATURO OF SEGOVIA

Lent by The Art Institute of Chicago

F. LUIS MORA

25 JEANNE CARTIER

Owned by The Toledo Museum of Art

S P A N I S H N O C T U R N E
O N T H E K I N G ' S H I G H W A Y

The moon is white on the climbing road.
The sides of the hills lie stark and bare.
Villages like crumbling heaps of elemental stone
Turn menacing faces to the broad highway.
An open doorway gleams with yellow light.
A flash of scarlet caps, blue capes,
Gnarled hands grasping staffs
Around tiny tavern tables.
And so on we speed into the night.
No flickering eyelash, no slightest move is made
Of wonder at the sight
Of strange beings and strange cars
With flashing light.
What lies behind closed doors of blue!
What tragedies of youth and age and life!
Do they love and hate!
Ah yes, we grasp their hate,
But those nobler things like loyalty and love
Do they know these?
The road that leads beyond means nothing,
The passengers thereon mean less.
The Middle Ages here have paused to rest.
What do these people mean to us?
A memory.

N. S. S.—Spain, 1923.

